

Spring 2-23-2008

From Passion to Politics

Lehigh University Music Department

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Lehigh University Music Department presents

Lehigh University
Philharmonic
Orchestra

*From Passion
to Politics*

Eugene Albulescu,
director

Timothy Schwarz,
concertmaster

David B. Diggs, *oboe soloist*

Saturday, February 23, 2008
8 pm Baker Hall
Zoellner Arts Center

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PROGRAM

Concerto for Oboe and Strings in Eb, Wq 165

C.P.E. Bach
(1714-1788)

Allegro

Adagio ma non troppo

Allegro ma non troppo

David B. Diggs, oboe

String Symphony, op. 110a

Dmitri Shostakovich
(1906 - 1975)

Largo

Allegro molto

Allegretto

Largo

Largo

INTERMISSION

Symphony No. 40 in G Minor, K. 550

Wolfgang Amadeus Mozart
(1756 -1791)

Molto allegro

Andante

Menuetto: Trio

Allegro assai

ABOUT THE ARTISTS



The Lehigh University Philharmonic Orchestra is pleased to officially welcome **Eugene Albulescu** as its newly-appointed Music Director and principal conductor. An award-winning performer who combines a blazing technique with the artistic integrity and originality to express musical emotions at their most personal level, Albulescu

follows a distinguished line of "pianists turned conductors," including Christoph Eschenbach, Vladimir Ashkenazy, Daniel Barenboim and many more.

His emergence on the international scene came in 1994, when his debut recording (Albulescu Plays Liszt, MANU1446) earned him the Grand Prix du Disque Liszt, awarded for the best Liszt recording of the year, adding Albulescu's name to that of legendary recipients such as Horowitz and Brendel. Since then, Mr. Albulescu has maintained a successful career in the United States and abroad. Noted New York Times critic Harold Schonberg praised Albulescu in the American Record Guide for his "infallible fingers of steel," declaring that "nothing, anywhere, has any terrors for him." Albulescu performed in New York at BargeMusic in 1996, and later gave his Carnegie Hall debut in the Stern Auditorium in 2001, performing the Liszt Piano Concerto No. 1 with the Orchestra of St. Peter's-by-the-Sea. He gained national recognition in the USA with broadcasts on several classical stations, as well as on NPR's Performance Today.

His outreach in over 100 US high schools has been significant, and his program "Inside the Piano" linking technology and creativity earned him coverage from the major media, including articles in the Washington Post, Philadelphia Inquirer, as well as the cover of *Clavier Magazine*. Albulescu performed at the 2002 Salt Lake City Olympics, and was invited to perform at the White House for the Millennium celebrations.

Albulescu started his piano studies in Romania at age six, at the Enescu Music School in Bucharest. His family moved to New Zealand in 1984 to escape Romania's Communist regime. He completed his musical studies at Indiana University where, at nineteen, he was the youngest person ever to teach as an assistant instructor. Eugene Albulescu is a Steinway Artist who currently teaches on the music faculty at Lehigh University in Bethlehem, PA.

Albulescu photo: John Kish IV

A native of Philadelphia, **Timothy Schwarz** picked up his first violin at age four and gave his first public performance at age six. Just three years later, he



made his solo debut with the Philadelphia Orchestra, performing the Philadelphia premiere of Kabalvesky's Violin Concerto. In 1986, Timothy was the winner of the Starling International Scholarship Competition. As part of this prize, he was awarded a full scholarship and stipend to study with world renowned violin teacher Dorothy DeLay at the Cincinnati College-Conservatory of Music. He continued his studies at the Peabody Conservatory, completing his Master's Degree in 1992. In 1994 he won the Best Individual Artist in Maryland Award by the National Endowment of the

Arts.

In 2005 he joined the Serafin String Quartet, which performs over 40 concerts a year throughout the United States, including venues such as Carnegie Hall in New York and the Highlands-Cashiers Festival in North Carolina. He frequently performs with Tchaikovsky Competition Winner Sandra Rivers (piano). Timothy Schwarz plays a violin by Carlo Antonio Testore (1741), generously on loan from Dr. William Stegeman.

The **Lehigh University Philharmonic Orchestra**, under the direction of pianist and conductor Eugene Albulescu, is a group of over seventy talented musicians, most of whom are undergraduate students majoring in disciplines outside of music. They regularly perform at their home in the Zoellner Arts Center on the campus of Lehigh University, and have performed at various international venues in Europe, Asia, and South America, and Africa. Critics have described the LPO as "large, versatile and talented enough to tackle some of the most demanding orchestra literature." LPO performances have also included narratives and dance performances provided by local artists as part of our Fables and Folklore concerts, and children's programs with Touchstone Theater. The orchestra has also sponsored panel discussions and pre-concert lectures involving other Lehigh faculty, students and guest artists. Internationally renowned musicians have performed with the LPO, including conductors JoAnn Falletta, Jung-Ho Pak, and Samuel Wong, soprano Carmen Pelton, pianist Sandra Rivers, and many others.



David Diggs, oboist, is currently the Director of Winds at Lehigh University, a position he has held since 1998. Prior to that, he had a successful career as a freelance woodwind specialist in New York City, where he was active performing on oboe and English horn, clarinets, flutes, saxophones and recorders. Mr. Diggs has performed with the NYC Ballet Orchestra, the NY Philharmonic, the Moiseyev Russian Ballet and in numerous Broadway shows. As a recording musician he has made over 1000 recordings for radio and TV

jingles, sound tracks for movies, TV shows and records. As an oboist he has appeared as soloist with such noted personalities as Frank Sinatra, Tony Bennett, and Isaac Hayes. He toured the U.S. with the Ransom Wilson Virtuosi Wind Quintet under Columbia Artists auspice. He earned his bachelor's degree in music theory from Oklahoma City University and his master's degree in oboe performance from SUNY at Stony Brook.

At Lehigh Mr. Diggs teaches harmony classes and oboe, performs with the East Winds Quintet, and directs The Wind Ensemble. Under his direction The Wind Ensemble at Lehigh University has received several grants to record American music, and the ensemble has also been recognized by *Downbeat Magazine* with its award for the "Most Outstanding College Classical Symphonic Ensemble" in its 22nd Student Music Awards.

Mr. Diggs has been internationally recognized for his research of the music of the English Foot Guards bands of the late eighteenth century and the band music of the American Civil War era. He is credited with numerous premiere performances and recordings, is a member of ASCAP, and is included in *Who's Who in America* and *Who's Who in the World*. His latest CD, *The Music of Christopher F. Eley, 1785-1794: Royal Heritage Collection, Vol. 1*, has just been released in England on the Droit, Ltd. label.

C.P.E. Bach: Concerto for Oboe and Strings in Eb, Wq 165

- I. *Allegro*
- II. *Adagio ma non troppo*
- III. *Allegro ma non troppo*

Carl Philipp Emanuel Bach (1714-1788) was the second son of J. S. and Maria Bach. His initial studies were in law, but in 1738 he received a summons from Frederick, Crown Prince of Prussia to serve as a court musician, and in 1740 when Frederick ascended to the throne, Bach moved to Berlin with the court. There in Berlin, Bach came in contact with J.J. Quantz and the literary figures of Ramler and Lessing. Bach was underpaid by Frederick, and began to look for employment somewhere else. In 1767 he was appointed to replace Telemann in Hamburg.

C.P.E. Bach wrote nearly 900 compositions, including more than 350 works for keyboard. His keyboard sonatas, fantasies, rondos, variations and fugues were considered "path-breaking," and his book *Versuch über die wahre Art das Clavier zu spielen* was the most important treatise of the era. It is still consulted for information about correct performance of music of this time.

The Oboe Concerto in Eb (one of two concertos for the oboe by C.P.E. Bach) is dated Berlin, 1765. Several oboists have been suggested as the person for whom the concertos were written, including Johann Christian Fischer and Carl Ludwig Matthes, but the evidence for any single one is quite inconclusive. Indeed, there is no evidence that performing parts were even made in 1765, and if they were, they have not survived.

The edition being used for this performance is based on the original score manuscript (1765) and a set of parts made in 1792 by Johann Heinrich Michel (Bach's own copyist) for the collection of organist Johann Jacob Heinrich Westphal. Westphal had begun collecting the music of C.P.E. Bach during the composer's lifetime, and continued the practice after Bach's death.

- David B. Diggs

Dmitri Shostakovich: String Symphony, op. 110a

Shostakovich wrote his Eighth String Quartet (Opus 110) in the remarkably short span of three days (July 12-14, 1960) after visiting the war-torn city of Dresden, Germany. Although dedicated to the "Victims of Fascism and War," it is often seen as a personal testimony for his own life. The work has five short movements, all of which are played without pause.

Throughout the piece, Shostakovich uses many musical quotes and anagrams. The most common is the DSCH motive (the German notation for the pitches D-E-flat, C, B) which is his own personal signature. The work opens with these four notes, and they are utilized to express a wide spectrum of emotions throughout the piece. Other musical quotes by Shostakovich are heard throughout the piece, and each one represents a different stage of his life. The haunting first movement uses quotes from his first and fifth symphonies; the harsh and aggressive second movement uses a famous Jewish folk melody (also used by Shostakovich in his first piano trio), and the macabre waltz in the third movement features quotes from his first cello concerto. At the heart of the work are two quotes found in the dark fourth movement. One is a traditional folk melody ("*Tormented by Harsh Captivity*") and the other is a direct quote from his opera *Lady Macbeth of Mtsensk District*. The latter quote is a poignant expression of betrayal and false hopes, something Shostakovich often felt from his dealings with the Stalinist Government.

The structure of the work is essentially an incomplete arch. The first movement starts with what appears to be a fugue, but which is never completed. The second movement is also "incomplete" and the extremely abrupt ending clearly states that there are unresolved issues that need to be dealt with. Similarly, the third movement also has an incomplete arch form. The fourth movement is considered the most symbolic, with the relentless chords described as an ominous knock at the door, or as bombs dropping from a high-flying plane. Even more disturbing than the fortissimo "knock" is the pianissimo violin solo on one low note, which is seemingly unmoved by the chaos below. This low drone has been described as the plane flying overhead. The final movement has much of the same material as the first, but this time the fugue is finally completed. The piece ends on a dark and quiet note.

The Eighth String Quartet was immediately popular and continues to be Shostakovich's most-performed string quartet. Shortly after its premiere, it was arranged for String Orchestra by Rudolf Barshai, and took on the opus number 110a.

- Timothy Schwarz

Wolfgang Amadeus Mozart: Symphony No. 40 in G minor

*"Almost all art is subversive: it attacks established values, and replaces them with those of its own creation; it substitutes its own order for that of society."*¹

Mozart's Symphony No. 40 in G minor is, along with Beethoven's Fifth Symphony, perhaps one of the most well-loved and iconic works in the classical symphonic literature. One of Mozart's final works written at the height of his powers, it has been discussed and analyzed over the centuries, with interpretations ranging from "...a sublime work of exquisite formal grace and charm;"² "...akin to opera buffa, with its pulsing rhythms;"³ to "...a supreme expression of suffering, terror and passion."⁴ Actually, all of these interpretations could be argued separately, but it is their particular coexistence and synthesis in Mozart's music that is emblematic of his particular genius. Because of Mozart's technical inventiveness and prodigious command of the compositional language of the period, he was able to affect the listener on a purely auditory level by radically subverting expectations of harmonic language and structure. This would seem to indicate a socially and politically revolutionary reading of Mozart's work, as has often been discussed vis-a-vis the texts and plotlines he chose for his operas. But even in Mozart's instrumental works, such as his Symphony No. 40, his ingenious and often outrageous displacement of traditional expectations of tonality and form (and the implied disruption of accepted hierarchical order) is apparent beneath the sheer hypnotizing, sensuous beauty of the work.

The introductory bars of the Symphony's first of four movements, with a pulsing, uneasy ostinato accompaniment figure in the violas, perfectly sets up the overall dark effect and "affect" of the entire work, as does the key of G minor. The opening minor-second interval melodic motif in the violins, so often utilized in Baroque and early Classical music to occasionally punctuate music as a signifier of "sighing" or longing, takes on an insistent, sobbing quality and a vivid life of its own in Mozart's hands. The overall feeling is one of ordered serenity and balance, uncannily pervaded by an underlying sense of sense of anxiety and pathos.

In the second movement, a repeated-note accompaniment supports themes that include an inverted version of the "sighing" motif and a chromatic scale fragment that meanders in and out of several modulations. The E-flat major key of the movement lends a feeling of repose in contrast to the insinuating quality of the melodic line.

Marked "Minuetto," the third movement's muscular and angular arpeggiated melodies and hemiolas galore displace the rhythm so often that it is hard to imagine anyone being able to dance to this minuet. Even

in the trio section that momentarily drifts to a sunnier major key, the winds (and horns in particular) play rhythmically displaced, stratospheric melodies that seem like a rustic peasant dance running, or climbing, amok.

The overall sense of restrained passion in this symphony culminates in the fourth movement with a two-bar (sighing!) motif that quickly alternates between bars of delicate *pp* and furious *ff*. To further increase the sense of emotional tension, Mozart introduces a remarkable passage at the beginning of the development section that utilizes almost every note of the chromatic scale in a lightning-fast series of wild modulations in the space of a few short bars, omitting only (ironically) the tonic (g) and dominant (d). After this brilliant “detour-de-force” moment, Mozart then sanguinely returns back to the more comfortable language of the development, with the theme being passed around between instruments, building and then resolving to a tempestuous but still classically conventional ending.

While the “sturm und drang” of the work’s minor key, forceful and gestural instrumental writing, and daring chromaticism foreshadow the Romantic compositional style, Mozart’s Symphony No. 40 also seems to be a harbinger of the approaching Modern age; an unsentimental depiction of underlying angst and tension beneath a veneer of civilization and technologically advanced “enlightenment.”

The first version of the Symphony No. 40 was completed on July 28, 1788. Later, Mozart made revisions in the work, which included adding parts to take advantage of the availability of clarinets (written for the two brothers Anton and Johann Stadler, both clarinetists; Anton was the clarinetist for whom Mozart wrote his famous Clarinet Quintet and Clarinet Concerto.) A concert featuring this final revised version took place April 17, 1791 in the Burgtheater in Vienna, produced by Mozart’s colleague, Antonio Salieri.

– Linda Ganus

¹Charles Rosen, *The Classical Style*, p. 324.

²Robert Schumann.

³Critic Donald Tovey.

⁴Charles Rosen, *The Classical Style*, p. 325.

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Lehigh University Music Department

2007 - 2008 Season

September

15 at 8 pm Monocacy Chamber Orchestra Debut
 23 at 3 pm Faculty Recital: Robin Kani, *flute*

October

19 & 20 at 8 pm LU Philharmonic: *Heroes and Heroines*
 26 & 27 at 8 pm LU Choral Arts: *All in the Family*

November

2 at 8 pm Heather Schmidt, *piano*: *Women Composers Past and Present*
 3 at 8 pm LU Jazz Ensemble, Jazz Band, Jazz Combos
 9 at 8 pm New York Jazz Repertory Orchestra: *Tribute to the Big Bands*
 18 at 3 pm The Wind Ensemble at Lehigh University: *Times Two*

December

3 - 7 at 12 pm Noon Recitals: Solo performers and chamber groups
 8 at 8 pm LU Philharmonic Orchestra: *A Winter's Tale*
 9 at 4 & 8 pm LU Choral Arts: *Christmas Vespers* at Packer Chapel

January

26 at 8 pm *Small Steps, Tiny Revolutions* with Pascal Rioult Dance Theatre

February

9 at 8 pm LUVME/Monocacy Chamber Orchestra: *Words/Music/Image*
 10 at 3 pm LU Jazz Faculty: *Cowboy Jazz*
 17 at 3 pm East Winds Quintet: *Member's Choice*
 23 at 8 pm LU Chamber Orchestra: *From Passion to Politics*

March

15 at 8 pm LU Jazz Faculty and Students: *Beneath the Stacks*
 16 at 3 pm Faculty Recital: Debra Field, *soprano*: *Food in Poetry and Song*
 29 at 8 pm LU Choir and Men's Glee Club: *Rhythm and Rhyme*
 30 at 3 pm Faculty Recital: Eugene Albulescu, *piano*: *Classical/Baroque Extravaganza*

April

4 at 8 pm New York Jazz Repertory Orchestra: *Latin Jazz*
 13 at 3 pm Symphonic Band
 13 at 7 pm Junior Recitals
 14 - 17, 12 pm Noon Recitals: Solo performers and chamber groups
 18, 19 at 8 pm LU Philharmonic Orchestra: *Russian Masterworks*
 20 at 2 & 4 pm Senior Recitals
 25, 26 at 8 pm LU Choral Arts: *Verdi Requiem*
 27 at 3 pm The Wind Ensemble at Lehigh University: *Rhapsody in Blue*
 28 at 8 pm LUVME: Works for orchestra by student composers

May

June

28 at 8 pm Composer's Forum: *Hot Off the Press*